

# The Contrabandista ;

OR,

THE LAW OF THE LADRONES.

COMIC OPERA IN TWO ACTS.

FIRST PERFORMED AT ST. GEORGE'S OPERA HOUSE, ON THE 18<sup>TH</sup> OF DECEMBER, 1867.

THE LIBRETTO WRITTEN BY

F. C. BURNAND,

THE MUSIC COMPOSED BY

ARTHUR S. SULLIVAN.

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PIANOFORTE ARRANGEMENT BY THE COMPOSER.

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# THE CONTRABANDISTA.

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# THE CONTRABANDISTA.

COMIC OPERA IN TWO ACTS.

ACT I.

## INTRODUCTION.

F. C. BURNAND.

ARTHUR S. SULLIVAN.

ANDANTE  
MAESTOSO.

*ff sf sf sf*

*p p*

*sostenuto. p*

*f p sf*

*ff sf ff sf sf*

*p accel. f Attaca.*

B

# No. 1. HUSH! NOT A STEP.

DUET AND CHORUS.

ALLEGRO MODERATO.

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. The right hand features a melodic line with trills (tr) and slurs. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (p).

Second system of piano introduction, continuing the melodic and accompanimental patterns from the first system.

Third system of piano introduction, featuring a crescendo (cres.) in the right hand.

Fourth system of piano introduction, featuring a forte (f) dynamic and a piano (p) dynamic.

*p* SANCHO. JOSE. SANCHO. JOSE.

Hush! Hush! Hush! Hush!

Vocal duet section for Sancho and Jose. The vocal lines are simple, with the lyrics "Hush!". The piano accompaniment is in the left hand, marked with sf (sforzando).

SANCHO.

Not a step, not a sound can I

Vocal solo for Sancho. The lyrics are "Not a step, not a sound can I". The piano accompaniment continues with trills (tr) in the right hand.

hear, Far or near, with my ear to the ground,

JOSE.  
Not a step, not a sound can I hear, Far or near, with my ear to the ground; If you'd

lis - ten and not talk, We might hear a stran-ger walk;

SANCHO.  
Take my or - ders, Sir, from you! Ri - di-culous! pooh!

JOSE. (Aside.) pooh! Oh, this wretch I'd like to crush!

SANCHO. Trusty knife, take his

JOSE AND SANCHO.

life. Now, one

blow! Now, one blow!

Now, one blow! Hush!

JOSE. *f (aside.)* Hush! bah! my rage I can't con - ceal, Crunch him, scrunch him with my

SANCHO. *f (aside.)* Hush! bah! my rage I can't con - ceal, Crunch him, scrunch him with my

TENORI. *p* Hush! hush!

BASSI. *p* Hush! hush!

ACCOMP. *tr*



heel! Bah! my rage I can't con - ceal!

heel! Bah! my rage I can't con - ceal!

Tush! tush! Hush! hush!

Tush! tush! Hush! hush!

*tr*

Crunch him, scrunch him with my heel! Shar-pen, whet the gleaming steel!

Crunch him, scrunch him with my heel! Sharp-en, whet the gleaming steel!

Tush! tush! tush! Hush! hush!

Tush! tush! tush! Hush! hush!

*tr* *p*

No, my vengeance he shall feel! Sharp-en, whet the gleaming steel, my ven-geance he shall feel! No, my

No, my vengeance he shall feel! Sharp-en, whet the gleaming steel, my ven-geance he shall feel!

hush! hush! hush! hush! hush!

hush! hush! hush! hush! hush!

*Sua*..... *loco.*

vengeance he shall feel! Sharp-en, whet the gleaming steel! No, my  
 No, my vengeance he shall feel! Sharp-en, whet the gleaming steel! No, my  
 Hush! hush! hush! hush! To the Queen we will ap - peal, To the  
 Hush! hush! To the Queen we will ap - peal, To the

vengeance he shall feel! No, my vengeance he shall feel! Sharp-en,  
 vengeance he shall feel! No, my vengeance he shall feel! Sharp-en,  
 Queen we will ap - peal, Hush! hush! hush! hush! To the  
 Queen we will ap - peal, Hush! hush! To the

whet the gleam-ing steel! No, my vengeance he shall feel! Sharp-en, whet the gleam-ing steel!  
 whet the gleam-ing steel! No, my vengeance he shall feel! Sharp-en, whet the gleam-ing steel!  
 Queen we will ap - peal, To the Queen we will ap - peal, We  
 Queen we will ap - peal, To the Queen we will ap - peal, We

No, my vengeance he shall feel! he shall  
No, my vengeance he shall feel! he shall  
will ap - peal, We will ap - - peal, we'll ap -  
will ap - peal, We will ap - - peal, we'll ap -

*sf sf sf sf sf sf*

feel! he shall feel! No, my vengeance, no, my vengeance he shall feel!  
feel! he shall feel! No, my vengeance, no, my vengeance he shall feel!  
- peal, we'll ap - peal, To the Queen we will, we will, we will ap - peal!  
- peal, we'll ap - peal, To the Queen we will, we will, we will ap - peal!

*Sua..... tr*  
*ff*  
*Ped.* \*

*Sua..... loco. tr*  
*dim.*

*p pp ff sf*

# No. 1<sup>A</sup>. LET OTHERS SEEK THE PEACEFUL PLAIN.

## SONG.

*Allegretto Marmale.*

INEZ.

1. Let o - - thers seek the peace - - ful  
2. Be mine the man who bears the

plain, A - - mid the moun - - tains let me reign; Be mine the rug - ged crest, Be  
knife, Who for my smile would risk his life; I'll take his man - ly hand, And

mine the eagle's nest, High in the an - - cient hills.. of Spain,... Be mine the rug-ged  
by his side I'll stand, For I will be to him a lov - ing wife,... I'll take his man-ly

*rall.* *a tempo.*

crest, Be mine the eagle's nest, High in the an - - cient hills of Spain,  
hand, And by his side I'll stand, For I will be to him a lov - ing wife,

High in the an - - cient hills of Spain.  
For I will be to him a lov - ing wife.

*cres.*

No. 2.

HAND OF FATE!

QUINTETT.

RITA.

INEZ. *f* Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

VASQUEZ. *f* Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

JOSE. *f* Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

SANCHO. *f* Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

ANDANTE MAESTOSO. *f* *p*

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

RITA.

Fate, kind Fate!... in hope I wait some to - - ken! Fate, kind Fate!... when shall the

The first system shows Rita's vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are: "Fate, kind Fate!... in hope I wait some to - - ken! Fate, kind Fate!... when shall the". The piano accompaniment is in the same key and time, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are triplets marked with a '3' over the notes.

word be spo - - ken? Speed, speed my ring up - on its home - - ward way,

The second system continues Rita's vocal line. The lyrics are: "word be spo - - ken? Speed, speed my ring up - on its home - - ward way,". The piano accompaniment continues with the same rhythmic pattern.

VASQUEZ. (*In a feigned voice.*)

Fate! ah, kind Fate! for li - - ber - ty I pray; An hour a - go, a-mong the

The third system introduces Vasquez's character. The lyrics are: "Fate! ah, kind Fate! for li - - ber - ty I pray; An hour a - go, a-mong the". The piano accompaniment features a more complex rhythmic pattern with some rests in the right hand.

hills. be - low, I came a - cross a strange and fo-reign face, He bore a load,..... he'd

The fourth system continues Vasquez's vocal line. The lyrics are: "hills. be - low, I came a - cross a strange and fo-reign face, He bore a load,..... he'd". The piano accompaniment continues with the same rhythmic pattern.

JOSE.

lost his road; And e - ven now is wan-d'ring t'wards this place. Had he a pack up - on his

The fifth system introduces Jose's character. The lyrics are: "lost his road; And e - ven now is wan-d'ring t'wards this place. Had he a pack up - on his". The piano accompaniment features a more complex rhythmic pattern with some rests in the right hand.

SANCHO.

back, And bags of mo-ney in his hand, It mat-ters not what he had got, We'll make him cap-tain of our

RITA.

INEZ.

Who-e'er is there we swear we'll take him,

VASQUEZ.

Who-e'er is there they swear they'll take him,

JOSE.

Who-e'er is there we swear we'll take him,

SANCHO.

band, we swear we'll take him,

*cres.*.....

*cres.*

and make him cap - - tain of our band.

*cres.*

and make him cap - - tain of their band.

*cres.*

and make him cap - - tain of our band.

*cres.*

and make him cap - - tain of our band.

*cres.*.....

*p* RITA.

Fate, kind Fate! in hope I wait some to - ken, Fate, kind Fate! when shall the word be spo - ken?

*p*  
Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?

*p*  
Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?

*p*  
Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?

*p*  
Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?

*p*  
Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?

Speed, speed my ring up - on its home - ward way, Fate! oh, kind Fate! For li - - ber-ty I

Hi - ther lead up - on the mountain way, The man whom we are fa - ted to o -

Hi - ther lead up - on the mountain way, The man whom we are fa - ted to o -

Hi - ther lead up - on the mountain way, The man whom we are fa - ted to o -

Hi - ther lead up - on the mountain way, The man whom we are fa - ted to o -



prayer, Speed, speed my ring up - on its home - ward way, Oh! Fate, kind  
 - bey, Hi - - ther lead up - on the moun - tain way, The man whom  
 - bey, The man whom  
 - bey, Hi - - ther lead up - on the moun - tain way, The man whom  
 - bey, Hi - - ther lead up - on the moun - tain way, The man whom

*f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Fate, for li - ber - ty, for li - ber - ty I pray.  
 we are fa - - ted, are fa - ted to o - bey.  
 we are fa - - ted, are fa - ted to o - bey.  
 we are fa - - - ted to o - - bey.  
 we are fa - - - ted to o - - bey.

*f*

*sf sf sf dim in u endo.*

*p dim..... pp*

# No. 3. ONLY THE NIGHT WINDS SIGH ALONE. SONG.

VOICE. *mf* The

ACCOMP. *mf* *dim.*

tink - ling sheep-bell knells the part - ing day, The flocks col - lect from meadow, hill, and moor, - The

hap - py Goat-herd home-ward takes his way, His wife and chil - dren wait him at the door, His

*cres.* *cres.*

wife and chil - dren wait him at the door:..... To me the bells send

*dim. .... rall. .... p* *L.H. L.H.*

*dim. e rall. .... p*

up no cheer - ing tone, On - ly the night wind sighs a - lone, a - lone, To

*riten un poco.* *a tempo.* *riten un poco.* *L.H. L.H.*

*tempo.*  
me the bells send up no cheer - - ing tone, On - ly the night wind



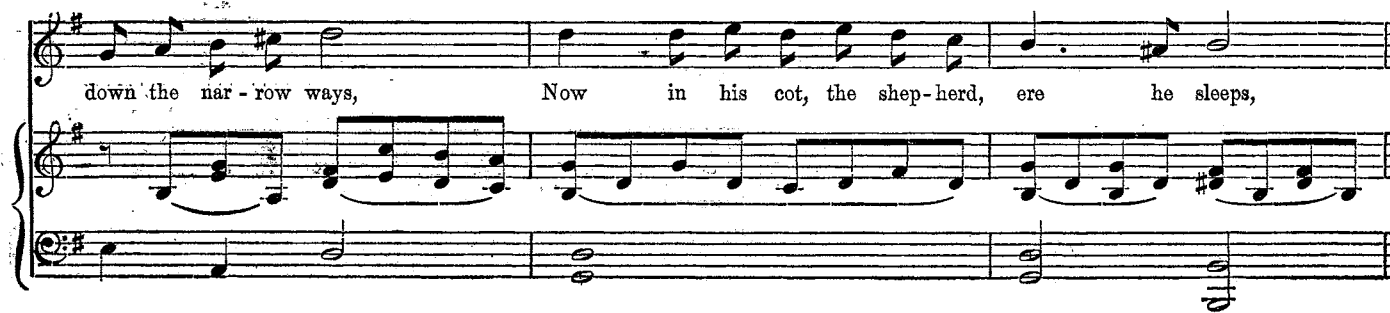
sighs..... a - lone, a - lone.



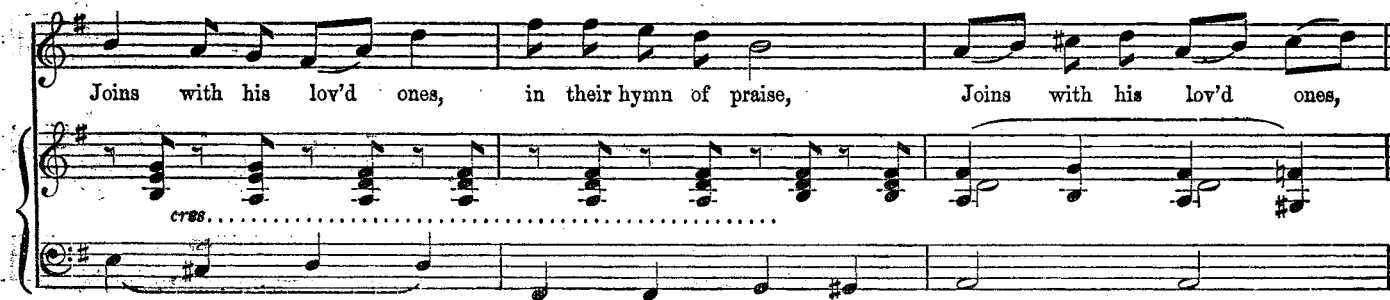
Tin - kle the bells up - on the moun - tain steeps, Fain - ter and fain - ter



down the nar - row ways, Now in his cot, the shep - herd, ere he sleeps,



Joins with his lov'd ones, in their hymn of praise, Joins with his lov'd ones,



*p rall e dim.* *p* *riten un poco.*

in their hymn of praise..... To me the bells send up no cheering tone,

*rall e dim.* *p* *L.H.* *L.H.*

*Ped.* \* *Ped.* \*

*a tempo.* *riten un poco.*

On - ly the night wind sighs..... a - lone, a - lone, To me the bells send up no

cheer - - ing tone, On - ly the night wind sighs..... a - lone, a -

*dim.*..... *p*

- lone, On - ly the night wind sighs a - lone,.....

..... sighs a - lone.....

No. 4.

A GUARD BY NIGHT.

DUET.

VASQUEZ.

ALLEGRETTO MA MOLTO MODERATO.

A guard by night, a guide by day, Up - on the moun-tain wild, The

sa - cred sign pro - tects the way, And saints watch o'er the child, .... And saints watch o'er the

RITA.

VASQUEZ.

*rall.* *a temp.*

child, ..... Oh! tell me, will he see my love? Thy lov - er he will not see, .. Place

RITA.

VASQUEZ.

*f* *cres.*

I'll place ..... my trust in

all thy trust in Heav'n a - bove, Pray Hea - ven set thee free, Place all thy trust in

*f* *dim.* *p*

Heav'n a - bove, Pray Hea - ven set me free, Pray Hea - ven set ..... me free, I'll place my

Heav'n a - bove, Pray Hea - ven set thee free, Pray Hea - ven set ..... thee free,

trust in Heav'n a - bove, I'll place my trust in Heav'n a - bove!

Place all thy trust in Heav'n a - bove!

*cres.* *rall.*

RITA.

I on - ly beg one grace, Once more to see his face; If

MODERATO.

*p*

ne - - ver more,..... if ne - ver more, - Why then, be

*p*

RECIT. VASQUEZ. RITA. VASQUEZ. RITA.

death my choice. *trem.* Ri - ta! My name! Dear Ri - ta! 'Tis his

*sf* *p*

*a tempo agitato.*

voice! I can-not see, I hope, I faint with fear.

*fp* *fp* *fp* *fp*

VASQUEZ. RITA. VASQUEZ.

Vas-quez! Dear Ri - ta! Vas - quez! I am here!.....

*cres.* .....

*ff*

*Allegro Vivace.*

*f* *sf*

*f* RITA.

My love, a - gain..... to see..... thee Dis -

*f* VASQUEZ.

*staccato.* My love, a - gain to see thee Dis -

- pels the fall - ing tear, He comes, he comes to free..... me! Ah,

- pels the fall - ing tear, Yes, I am here to free thee; Then

*p*

why then should I fear? A pri - - - son with you is no

ban - ish all thy fear.

*p*

pri - - son for me.....

For the mo - - ments too fleet, that are

*cres.*

*cres.*

When the sun bright-ly ri - ses o'er hill, dale, and lea, There's

shar'd love, with thee!..... When the sun bright-ly ri - ses o'er hill, dale, and lea, There's

*p*

*p*

*p*

hope in the mor-row, Yes, then we'll be free! There's hope in the mor - - row, Yes,

hope in the mor-row, Yes, then we'll be free! There's hope in the mor - - row, Yes,

*cres.*

then we'll be free! When the sun bright - ly ri - - ses o'er

then we'll be free! When the sun..... bright - ly ri - - ses o'er

*f*

*f*

*f sf sf sf*





No. 5.

FROM ROCK TO ROCK.

SONG.

ALLEGRETTO  
MODERATO.

8va.....

1. From rock to rock With ma - ny a shock, And bump, and thump, and  
2. The love of arts In fo - reign parts Has ta - ken me all the

ter - ri - ble knock, I fall, and not a soul is near, The trav' - ler's lone - ly  
way to Spain; Fum - ble, stum - ble, grum - ble, tum - ble, Up the mid - dle and

path to cheer..... Oh! why did I Set  
down a - gain..... This ca - me - ra, too, To

THE CONTRABANDISTA.

out to roam, And dare the sea's un - plea - sant foam; the sea's un - plea - sant foam?  
take a view, I ne - ver did such a nui - sance know, did such a nui - sance know.

Slipp - ing, tripp - ing, air so nipp - ing, Up in the hills a - way from home,  
If by shock-a - wry, Knock'd like crock-e - ry, On the rock - e - ry, Smash it will go,

Slipp - ing, tripp - ing, air so nipp - ing, Up in the hills a - way from home.  
If by shock-a - wry, Knock'd like crock-e - ry, On the rock - e - ry, Smash it will go.

1st time. § 2nd time. 3RD VERSE.

3. I

say to myself,— My dear friend Grigg, If safe I re-turn I'd

ra - ther dig, Than fol - low the arts In fo - reign parts, I

say to my-self, My dear friend Grigg, If safe I re-turn I'd ra - ther dig, Than fol - low the arts.....

..... In fo - reign parts..... But I'll take to a farm, with horse and carts, With my

spouse, and my cows, and my lit - tle pigs, And rear up my lot of lit - tle Griggs, Who'll lead us a life with their

nur - se - ry rigs, Lit - tle Griggs, And lit - tle pigs, My

spouse, my cows, my sows, Ha! ha! My spouse, and my cows, and my

*f* *pp*

sows, Ha! ha! and my lit-tle, lit-tle, lit - tle pigs, My spouse, my cows, my

*f* *f*

sows, Ha! ha! My spouse, and my cows, and my sows, Ha ha! And my lit-tle, lit-tle, lit - tle

*f* *pp*

pigs, my Griggs, my pigs, my lit-tle, lit-tle Griggs, my pigs, my lit-tle, lit-tle, lit-tle, lit-tle pigs!

*cres.* *f* *ff*

*cres.* *f* *ff*

*ff*

No. 6.

HULLO! WHAT'S THAT?

TRIO.

*A LLEGRO GRAZIOSO.*

*p*

(JOSE whistles.)

(SANCHO whistles.)

*p*

(JOSE whistles.)

(SANCHO whistles.)

Mr. GRIGG.

Hul-lo! what's that? "Twas-n't a cat!

Some - - thing I heard, like a bird! No!

*p*

No!

*p* *rall.* *p*

(JOSE whistles.) (SANCHO whistles.)

(JOSE whistles.)

(SANCHO whistles.) 'Tis a pee-wit,

Gone in a fit, Oh, this is ve-ry ab-surd! I think that the lens I can

clear-ly di-rect, And at last I have got quite a charm-ing ef-fect, At last I have got quite a charm-ing ef-fect, a

charm-ing ef-fect, I think that the lens I can clear-ly di-rect, And at last I have got quite a

charming ef - fect, At last I have got quite a charming ef - fect, a charm - ing ef - fect, a charming ef -

- fect, a charming ef - fect, At last I have got quite a charming ef - fect... ..

*РѢСТ. Moderato.*

Ah! now to ar - range it. A cap - i - tal plan. I've sight - ed a rock.

SANCHO.

No, 'tis a man! Ha! ha! you have hit on a cap - i - tal

Mr. GRIGG.

JOSE.

plan. I'm a man! And a - no - ther! A - no - ther young



man. Well!

*p*

SANCHO. Mr. GRIGG. JOSE. SANCHO. Mr. GRIGG.

Well! Quite well, thank you! Nay, your hand. Your hand. Good

JOSE. SANCHO. Mr. GRIGG.

morn - ing! I can't stay. You must. You must. I must! You're fond of

JOSE. SANCHO. Mr. GRIGG.

jokes. Re - main. Ex - plain. What hor - rid look - ing folks!

*f* JOSE. Mr. GRIGG. (*aside.*) (*aloud.*) SANCHO. *rall.*

I'm call'd the Wolf! In - deed!— a grasp of iron— They should-n't call you that. And I the

MR. GRIGG. *Piu vivo.*

JOSE. *Piu vivo.*

SANCHO. *Piu vivo.*

*Piu vivo.*

Up -

We're members of a rob-ber band, We of - fer you, as Cap-tain, the command.

Li - on! We're members of a rob-ber band, We of - fer you, as Cap-tain, the command.

*mf*

1st time. 2nd time.

- on my word, I do not un - der-stand, In fact, I'd ra - ther not. not, In fact, I'd ra - ther

1st time. 2nd time.

Our Cap - tain you must be. We're be, Our Cap-tain you must

1st time. 2nd time.

Our Cap - tain you must be. We're be, Our Cap-tain you must

1st time. 2nd time.

*p* *cres.*

not, In fact, I'd ra - ther not.

be, Our Cap-tain you must, you must be.

be, Our Cap-tain you must, you must be.

*f* *ff* *dim.* *p*

Re - fuse!..... Then choose,... Be Cap - tain,  
Re - fuse!..... Then choose,... Be Cap - tain,

What? Not—  
or..... be shot! Shot! Shot!  
or..... be shot! Shot! Shot!

What? For what?  
Shot! Yes, shot!  
Shot! Yes, shot!

Well, a - greed!

'Tis a - greed!.....

'Tis a - greed!.....

*pp*

*pp*

*cres.*

*f*

*Ped.* \* *Ped.* \*

*dim.*

*p*

*Allegro. Tempo di cachuca.*

JOSE AND SANCHO.

Dance the Bo - le - ro!

MR. GRIGG.

Dance the Bo - le - ro!

Mad!

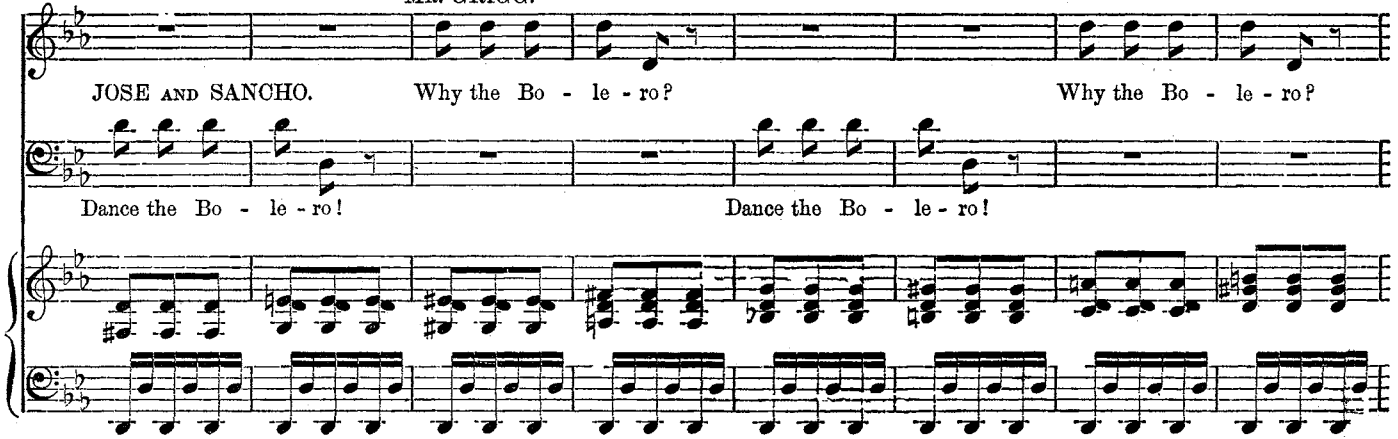
'tis my be - lief.

JOSE AND SANCHO.



Wild Tar - an - tel - las will wel - come our Chief.

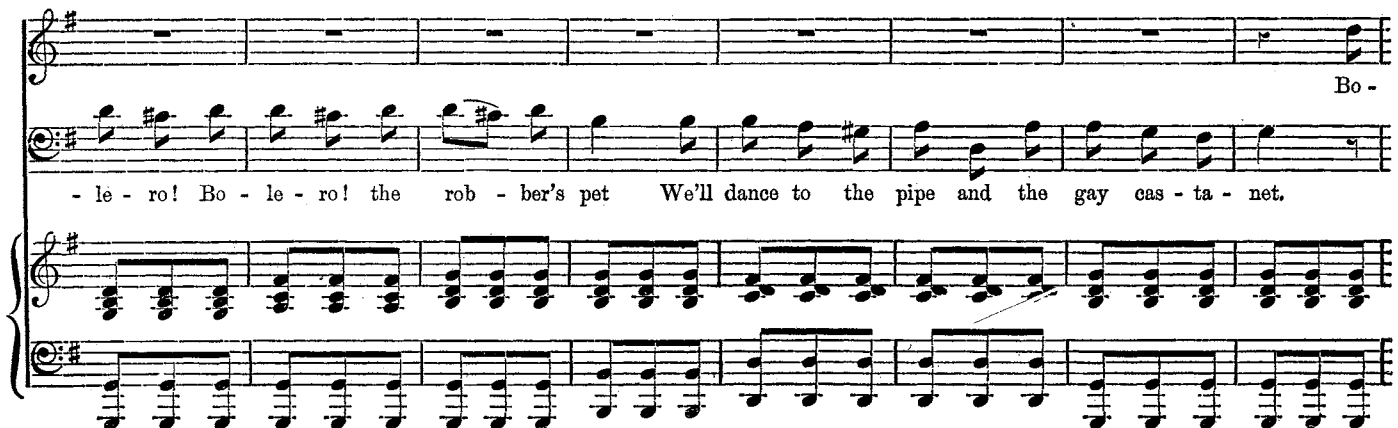
MR. GRIGG.



JOSE AND SANCHO. Why the Bo - le - ro? Why the Bo - le - ro?  
Dance the Bo - le - ro! Dance the Bo - le - ro!



Why? Why? Why? Dance! Dance! Dance! Bo -



- le - ro! Bo - le - ro! the rob - ber's pet We'll dance to the pipe and the gay cas - ta - net.

MR. GRIGG.

- le - ro! Bo - le - ro! A dread - ful set! I wish that I'd ne - ver These gen - tle - men met.

*mf* *p*

JOSE AND SANCHO. Mr. GRIGG. JOSE AND SANCHO.

Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo -

*f* *p* *f*

MR. GRIGG.

JOSE AND SANCHO.

Bo - le - ro! Bo - le - ro! I wish that I'd ne - ver These

- le - ro! Bo - le - ro! Bo - le - ro! Bo - - - -

*p* *f* *p*

*cres.*

gen - tle - men met, These gen - - - - - tle - men met. Bo - le - ro! Bo -

- le - - - - ro! We'll dance to the pipe and the gay cas - ta - net. Bo - le - ro!

*cres.* *p*

*dim.* *p*

- le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo -

*dim.* *p*

Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo -

*dim.* *pp staccato.*

- le - ro! A dread - ful set! I wish that I'd ne - ver These gen - tle - men met. *f* Bo -

*f*

- le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo -

*f*

*p*

- le - ro! Bo - le - ro! A dread - ful set! We'll dance to the gay cas - ta - net, To the

*p*

- le - ro! Bo - le - ro! A dread - ful set! We'll dance to the gay cas - ta - net, To the

gay cas - ta - net, To the gay cas - ta - net, To the sound of the pipe And the gay cas - ta -

gay cas - ta - net, To the gay cas - ta - net, To the sound of the pipe And the gay cas - ta -

*f*  
- net, To the gay cas - ta - net, To the gay cas - ta -  
- net, To the gay cas - ta - net, To the gay cas - ta -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in treble and bass clefs. A dynamic marking of *f* (forte) is placed above the first vocal staff. The music is in a key with one sharp (F#) and a 2/4 time signature.

- net, To the sound of the pipe And the gay cas - ta - net.....  
- net, To the sound of the pipe And the gay cas - ta - net.....

The second system continues the vocal and piano parts. The lyrics are repeated. The piano accompaniment includes a *ff* (fortissimo) marking. A *Ped.* (pedal) marking is present at the end of the system. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The third system is primarily piano accompaniment. It features a complex rhythmic pattern in the right hand, with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and single notes. There are some rests in the vocal staves, indicated by dotted lines.

The fourth system continues the piano accompaniment with similar rhythmic complexity. The right hand has a melodic line with many grace notes and slurs. The left hand continues with a steady accompaniment.

The fifth system concludes the piano accompaniment. It features *sf* (sforzando) markings in the left hand, indicating a strong accent. The music ends with a final chord and a fermata.



No. 7.

DANCE.

TEMPO  
DI  
BOLERO.

"E"



*ff* *p* *ff* *p* *p*

*p* *tr* *tr* *tr* *ff martellato.*

*mf* *p*

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The first staff contains a melodic line with various ornaments and slurs. The second staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the first staff.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. A dynamic marking of *f* is present in the first staff, and a *p* marking is in the second staff.

Third system of musical notation, including a section marked *Moder.* (Moderato). The tempo change is indicated by a 'W' above the staff. Dynamics include *f* and *p* in both staves.

Fourth system of musical notation, showing a continuation of the melodic and harmonic patterns. A *p* dynamic marking is present in both staves.

Fifth system of musical notation, featuring a melodic line with a trill (tr) and a circled note with an 'A' above it. The accompaniment continues with chords and moving lines.

Sixth system of musical notation, including multiple trills (tr) in the upper staff and a *f* dynamic marking in the lower staff.

Seventh system of musical notation, concluding the piece with a final melodic phrase and accompaniment.

No. 8.

HAIL TO THE ANCIENT HAT!

FINALE.

INEZ. *Recit.*  
Slave, take my

ANDANTE MAESTOSO.  
*ff sf sf sf*  
*Sva.....*

VASQUEZ.  
robe. O - bey her, 'tis our plan.

*a tempo. p*

MR. GRIGG. INEZ.  
I am the most un - for - tu - nate young man. The

sa - - cred Hat which all La - dro - nes know, Bring forth,.....

*p f*

*Maestoso.*  
..... it on our chief we now be - stow.

*p*

First system of piano introduction. Treble and bass staves. Dynamics include *cres.* and *Ped.* with asterisks.

Second system of piano introduction. Treble and bass staves. Dynamics include *sempre cres.*, *ff*, and *Ped.* with asterisks. A *Sva.* marking is present above the treble staff.

JOSE.  
SANCHO.  
SOPRANI  
E  
TENORI.  
CHORUS.  
BASSI.  
ACCOMP.

Vocal and accompaniment staves for the first line of lyrics. Lyrics: "Hail to the an - cient Hat! 'Neath this our Chiefs have sat, Kneel down up - on the mat." Dynamics include *ff*, *sf*, and *loco.*

Vocal and accompaniment staves for the second line of lyrics. Lyrics: "Hail! Hail! La - dro - nes. Take it, O mar - tial spouse! Press it up - on his brows;" Dynamics include *sf* and *ff*. A *Sva.* marking is present above the piano accompaniment staff.

May... it his zeal a-rouse. Vi - va La-dro-nes. Take it, O mar-tial spouse! Press it up-on his brows;

May... it his zeal a-rouse. Vi - va La-dro-nes. Take it, O mar-tial spouse! Press it up-on his brows;

May... it his zeal a-rouse. Vi - va La-dro-nes. Take it, O mar-tial spouse! Press it up-on his brows;

May... it his zeal a-rouse. Vi - va La-dro-nes. Take it, O mar-tial spouse! Press it up-on his brows;

*Sva.....*

*p*

May it his zeal a-rouse. Vi - va La - dro - nes. Of

May it his zeal a-rouse. Vi - va La - dro - nes.

May it his zeal a-rouse. Vi - va La - dro - nes.

May it his zeal a-rouse. Vi - va La - dro - nes.

May it his zeal a-rouse. Vi - va La - dro - nes.

*f* *sf* *sf* *p*

Mr. GRIGG.

this old Hat,... so old and worn, The roy - - al - ty I doubt; Its

re - gal mark, my friends, is gone, Be - hold, its crown is out!

*p* *f* *cres.*

JOSE.

SANCHO.

CHORUS.

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

*ff* *sf* *sf* *sf* *sf*

*Allegro Vivace.*

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

*Allegro Vivace.*

First system of piano introduction. Treble and bass staves. Dynamics: *sf*, *p*.

Second system of piano introduction. Treble and bass staves.

TENORI. *f*  
BASSI. *f*

With sword and

Third system. Tenor and Bass staves with lyrics. Piano accompaniment below. Dynamics: *f*.

pis - - tol now your Chief sur - - round. He's found and

pis - - tol now your Chief sur - - round. He's found and

Fourth system. Tenor and Bass staves with lyrics. Piano accompaniment below. Dynamics: *cres.*

crown'd, He's crown'd, He's found and crown'd! He's found, He's

crown'd, He's crown'd, He's found and crown'd! He's found, He's

Fifth system. Tenor and Bass staves with lyrics. Piano accompaniment below.

Mr. GRIGG.

found and crown'd! I say to my-self, my

found and crown'd!

*f* *dim.* *p*

dear friend Grigg, If safe I re-turn I'd ra - ther dig; And take to a farm with

horse and carts, Than fol - low the arts in for - eign parts.

Hap - py a - gain, a - way from Spain, a - way, a - way from



RITA.

INEZ.  
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

VASQUEZ.

MR. GRIGG.  
Spain. So I'll take to a farm with horse and carts, And dis - pose of the produce at the

JOSE.  
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

SANCHO.  
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

SOPRANI  
1ST AND 2ND.  
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

TENORI.  
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

BASSI.  
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

ACCOMP.  
*mf*

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

prin - ci - pal marts; And rear up my lot of lit - tle Griggs, Who'll lead us a life with their

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

*f* Yes, ... I ..... am ... con - - - tent.....

tune of gigue. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

*f* Fear... not, Ri - - - ta, trust.....

nur - se - ry rigs. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of gigue. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of gigue. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of gigue. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of gigue. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of gigue. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

*f*

..... to be Free, or a cap - - tive,..... if..... with thee.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

.... to me; To - mor - - row morn shall see..... thee free!

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

*p* INEZ. (*Aside.*)  
Do you

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are mostly empty, with the first staff containing a few notes and the lyrics "Do you". The piano accompaniment is written in a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

think that he can, For our plan, be the man, For if not, tell me what you have got for a plan? Not a

The second system of music features a vocal line with the lyrics "think that he can, For our plan, be the man, For if not, tell me what you have got for a plan? Not a". The piano accompaniment continues with a similar rhythmic pattern, marked with *pp*.

word must be heard By a third, On - ly two are to know, Say it low, 'tis be - tween me and you.

*p* JOSE. (*Aside.*)  
I've

The third system of music features a vocal line with the lyrics "word must be heard By a third, On - ly two are to know, Say it low, 'tis be - tween me and you." The piano accompaniment continues. The system concludes with a vocal line for JOSE, marked *p*, with the lyrics "I've".

made a vow, Which I'll not re-peat now, You're a - ware when I swear, I do make such a row, And to

The fourth system of music features a vocal line with the lyrics "made a vow, Which I'll not re-peat now, You're a - ware when I swear, I do make such a row, And to". The piano accompaniment continues with a similar rhythmic pattern.

swear is-'nt right, For a rob - ber's po - lite. Let the day pass a - way, And be hap - py to - night,

*p*  
Let the day pass a - way, ...  
Let the

And be hap - - py to - night,  
day pass a - way, ..... Let the

And be hap - - py to - night,  
day pass a - way, Let the

And be hap - - - py to - night,  
day pass a - - - way,..... Let the

This system contains the first system of music. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: "And be hap - - - py to - night," on the vocal line, and "day pass a - - - way,..... Let the" on the piano line.

And be hap - - - py to - night,  
day pass a - - - way,..... And be

This system contains the second system of music. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: "And be hap - - - py to - night," on the vocal line, and "day pass a - - - way,..... And be" on the piano line.

*cres.*  
And be hap - - - py to - night, Let the  
hap - - - py to - - - night,.... Let the  
*cres.* *cres.* *do,*

This system contains the third system of music. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: "And be hap - - - py to - night, Let the" on the vocal line, "hap - - - py to - - - night,.... Let the" on the piano line, and "*cres.* *cres.* *do,*" on the grand staff.

*f*  
day pass a - way, And be hap - py to - night, ha! ha! ha! ha!  
day pass a - way, And be hap - py to - night, ha! ha! ha! ha!

This system contains the fourth system of music. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: "day pass a - way, And be hap - py to - night, ha! ha! ha! ha!" on the vocal line, and "day pass a - way, And be hap - py to - night, ha! ha! ha! ha!" on the piano line. The system ends with a double bar line and a repeat sign.

RITA.

INEZ. *mf*  
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

VASQUEZ

MR. GRIGG. *mf*  
So I'll take to a farm with horse and carts, And dis - pose of the produce at the

JOSE. *mf*  
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

SANCHO. *mf*  
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

SOPRANI 1ST AND 2ND. *mf*  
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

TENORI. CHORUS. *mf*  
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

BASSI. *mf*  
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

ACCOMP. *mf*

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

prin - ci - pal marts; And rear up my lot of lit - tle Griggs, Who'll lead us a life with their

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

*f* Yes, ... I ..... am .... con - - - tent.....

tune of giques. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

*f* Fear... not, Ri - - - ta, trust.....

nur - se - ry rigs. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giques. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giques. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giques. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giques. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giques. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

*f*

..... to be - Free, or a cap - - tive,..... if.....

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

.... to me; To - mor - - row morn shall see.....

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

*f*

.... with thee. *To -*  
*p*  
no-thing at all! His spouse, his vows, our rows, ha! ha! His  
*p*  
.... thee free! *To -*  
*p*  
no-thing at all! My spouse, my cows, my sows, ha! ha! My  
*p*  
no-thing at all! His spouse, his vows, our rows, ha! ha! His  
*p*  
no-thing at all! His spouse, his vows, our rows, ha! ha! His  
*p*  
no-thing at all! His spouse, his vows, our rows, ha! ha! His  
*p*  
no-thing at all! Ha! ha! ha! ha! ha! ha! ha! ha! His  
*f*  
no-thing at all! Ha! ha! ha! ha! ha! ha! ha! ha! His  
*f*

*cres.*..... *f* *1st time.*  
mor - - - row shall set me free!  
*f*  
spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit-tle gigue! His  
*f*  
*cres*  
mor - - - row shall set me free!  
*f*  
spouse, and my cows, and my sows, ha! ha! And my lit-tle, lit-tle, lit-tle pigs! My  
*f*  
spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit-tle gigue! His  
*f*  
spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit-tle gigue! His  
*f*  
spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit-tle gigue!  
*f*  
spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit-tle gigue!  
*f*  
*p* *f* *1st time.*



2nd time.

free! Ah! yes, to - - - mor - row shall see me free!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

free! Ah! yes, to - - - mor - row shall see thee free!

pigs, My spouse, my sows, my lit-tle, lit-tle pigs, My lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle pigs!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

2nd time.

*f* *f*

*Sva*..... *1st time.*

*ff*

2nd time.

*Sva*..... *loco.*

END OF THE FIRST ACT.

ACT II.

No. 9.

WAKE, GENTLE MAIDEN.

SONG:

ALLEGRETTO.

The piano introduction consists of two staves in 3/4 time. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef. Dynamics include *f* (forte) and *p* (piano). The music features flowing eighth and sixteenth notes with some grace notes.

The piano accompaniment for the first line of the song, continuing from the introduction. It features a steady eighth-note accompaniment in the left hand and chords in the right hand.

1. Wake, gen - tle maid - en, See the light of  
 2. Wake, gen - tle maid - en, Bid the sha-dows

The piano accompaniment for the first two lines of the song. The right hand has a treble clef and the left hand has a bass clef. The music continues with a consistent eighth-note accompaniment.

day Bold - - ly from the moun - tain Drives the shade a -  
 flee, Bright - - er than the sun - light Is thy smile to

The piano accompaniment for the third line of the song. The right hand has a treble clef and the left hand has a bass clef. The music continues with a consistent eighth-note accompaniment.

way; Maid - en, wake, maid - en, wake. See the mists of  
 me; Maid - en, wake, maid - en, wake. Sweet, thy smile is

The piano accompaniment for the fourth line of the song. The right hand has a treble clef and the left hand has a bass clef. The music continues with a consistent eighth-note accompaniment.

*cres.*

morn - ing                      Rout - - ed by the day,                      Haste, a - way,                      haste, a -  
 sun - light,                      Chas - - ing night a - way;                      Wake, 'tis day,                      wake, 'tis

*f*                      *ff*

way,..... See the mists of morn - ing,                      Rout - ed by the  
 day,..... Sweet, thy smile is sun - light,                      Chas - ing night a -

*p*

day,                      See                      the mists of morn - ing                      Rout - - ed by the  
 - way,                      Sweet,                      thy smile is sun - light,                      Chas - - 'ing night a -

*cres.*

day,                      Haste,                      a - way,                      Haste, a - way,.....                      Haste,                      a -  
 way;                      Wake,                      'tis day,                      Wake, 'tis day,.....                      Wake,                      'tis

*cres.*                      *colla voce.*

*f*                      *p*

- way!  
 day!

1st time.                      2nd time.

# No. 10. LET HIDALGOS BE PROUD OF THEIR BREED.

## DUET.

INEZ. *Moderato.*

INEZ. Let Hi -

- dal - gos be proud of their breed, And strut..... in the streets of Ma - drid; The La -

- dron - es who hap - py lives lead, Were kings..... long be - fore the great Cid; But the

gay La - drone Was hurl'd from his throne, And the dust of the earth he bit: Till the

luck comes round No La - drone will be found As a mo - narch of Spain to sit. Round, a-round,

*rall.* *a tempo.*

INEZ. *dim.*  
 round,..... Round, a-round, Round, a-round, Round, a-round, Round, a-round, Round, a-round,  
 JOSE.  
 Round, a-round, round,  
*dim.*

*p*  
 Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, Round, around,  
 Round, around, round, Till the luck comes round; Why should we sor-row or fret?.....

*f*  
 Round, around, Round, around, Round, around, Round around, Round, around, Round, around, round, We will  
 Round, around, round, We will dance o'er the ground, To the click of the cas - ta - net.... Round, around,

dance on the ground, Dance by the click of the cas - ta - net. Round, a - round,  
 round, a - round, round, a - round, round, Dance to the click of the cas - - ta - net..... We will

round, a-round, Round, a-round, round, Dance to the click of the cas - - ta - net. Round, a-round,  
dance o'er the ground, Dance to the click of the cas - - ta - net. Round, a-round

*p* *ff*

round,..... Dance to the cas - - ta - net.  
round,..... Dance to the cas - - ta - net.

*ff* *ff* *ff*

JOSE.  
Let Se -

*ff* *sf* *p*

- no-ras flash bril - liant eyes On the bold..... ma - ta - dor in the ring; Of fans and sniv - el - ling

*sf*

sighs, Let po - - - ets, well paid for it, sing; But the gay La-drone Loves her a - lone, Who for

des - pe-rate deeds is fit; When luck comes round, She's the one to be found, On the throne of the king to

INEZ.

Round, a-round, round.

JOSE.

sit. Round, a-round, round,..... Round, around, Round, around, Round, around, Round, around, Round, around,

Round, around, round, Till the luck comes round; Why should we sor - row or fret P.....

Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, Round, around,

Round, around, round, We will dance on the ground, To the click of the cas - ta - net. Round, around,  
Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, round, We will

Round, a-round, Round, a-round, round, Dance to the click of the cas - ta - net, We will  
dance on the ground, Dance to the click of the cas - ta - net..... Round, a-round,

dance on the ground, Dance to the click of the cas - ta - net, Round, a-round,  
Round, a-round, Round a-round, round, Dance to the click of the cas - ta - net, Round, a-round,

round,..... Dance to the cas - - - ta - net.  
round,..... Dance to the cas - - - ta - net.



RITA—"Then Heaven give me hope."

# No. 11. MY LOVE, WE'LL MEET AGAIN. SONG.

*Andante.*

VOICE: He will re - turn, re -

PIANO: *f* *p* *p*

- turn to set me free, Or. fall in hope my li - ber-ty to gain;

Ere that, let me the will - ing vic-tim be, To die for him, To

*cres.* *f*

die for him; Ah! hap-py lot for me!... If for my dear-est love,..

*cres.* *cres.*

*f* I may be slain! *dim.* I may be slain! *pp* And in the light of

*f* *dim.* *rall.* *pp*

Heav'n a - bove, My love, We'll meet a - gain, My love,..... We'll meet a - gain.

*p* 2ND VERSE.

He will re - - turn, not

*f* *p* *p*

Heav'n itself more true Than is my love, To aid me he will fly.

*cres.* *f* Part - ed from him life wears a sombre hue, My on - ly love! My

*cres.* *f*

on - ly love! E'en in the moments few; My la - test pray'r to Heav'n, To

Heav'n, be to die! To die! And in the

light of Heav'n..... a - - bove, My love, We'll meet a -

- gain, My love..... We'll meet a - gain, We'll meet a -

- gain, My love..... We'll meet a - gain.

MR. GRIGG. "When it comes to conspiring against a fellow's life—Why—"

# No. 12. WHO'D TO BE ROBBER-CHIEF ASPIRE.

## TRIO.

INIZ. 

MR. GRIGG. 

JOSE. 

ALLEGRO MODERATO. 





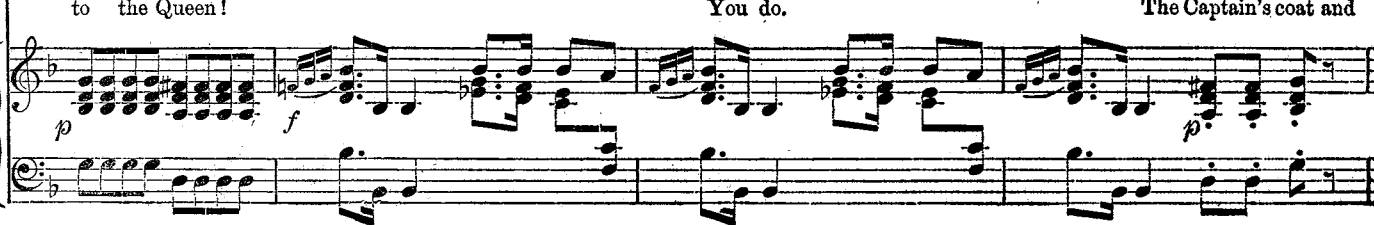












MR. GRIGG.

JOSE. And let me stop you  
trousers, too, You've stepp'd in - to the cap - tain's shoes.

The first system of the musical score features a vocal line for Jose and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "And let me stop you" and "trousers, too, You've stepp'd in - to the cap - tain's shoes." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

*f (Nobly.)*  
for a bit, But to com-plain that they do'nt fit. Were this suit from the

The second system continues the musical score. The vocal line includes the lyrics "for a bit, But to com-plain that they do'nt fit. Were this suit from the". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *f (Nobly.)* is present above the vocal line.

tai - lor's shears, Had Grigg ap-pear'd as Grigg ap - pears, No coin from me should

The third system continues the musical score. The vocal line includes the lyrics "tai - lor's shears, Had Grigg ap-pear'd as Grigg ap - pears, No coin from me should". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

grace his till, Un - paid should be that tai - - lor's bill.

The fourth system concludes the musical score. The vocal line includes the lyrics "grace his till, Un - paid should be that tai - - lor's bill." The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *f* is present below the piano part.

INEZ.

Wear this suit from the rob - ber's shears! Our Chief ap - pears As he ap - pear'd,

MR. GRIGG.

Were this suit from the tai - lor's shears, Had Grigg ap - pear'd As Grigg ap - pears,

JOSE.

Wear this suit from the rob - ber's shears! Our Chief ap - pears As he ap - pear'd,

The he - ro see, His place to fill; For him will we Plot! rob! and kill!

No coin from me Should grace his till, Un - paid should be That tai - lor's bill.

The he - ro see, His place to fill; For him will we Plot! rob! and kill!

REENT. INEZ.

MR. GRIGG.

INEZ.

MR. GRIGG.

Would he were here! My tai - lor? No, sir; he who was my spouse. I per - fect - ly a -

INEZ. Mr. GRIGG.

- gree. But to the point; you've got a pair of hands! What can I do? your wish-es are com-

(aside.) a tempo.

- mands. I think it quite As well to be po - lite, Though of my beat-ing heart I

a tempo.

*p*

INEZ.

Mr. GRIGG. (aloud.)

I want—

hear the thud. If I can do A - ny-thing for you, Name it,

JOSE.

We

*ff*

Blood!.....

What?

*ff*

want— Blood!.....

*cres.* *ff* *ff* *ff*

JOSE.

Who'd to be Rob-ber - Chief as - pire,

ALLEGRO AGITATO.

*p*

Of that man we all re - quire Deeds of dar - ing, words of fire! Drink! drink! drink!

INEZ.

Who would press me to his side, Call the Rob-ber - Queen his bride, Deeds of blood must be his pride!

JOSE.

Drink! drink! drink!

INEZ.

Who'd to be Rob-ber - Chief as - pire, Of that man we all re - quire

INEZ.

Deeds of dar - ing, words of fire! Drink! drink! drink! Deeds of fire!

JOSE.

Deeds of dar - ing, words of fire! Drink! drink! drink! Deeds of fire!

*sf.* *sf.* *cres.*



deeds of fire! Deeds of blood must be his pride! Drink! drink!

Deeds of fire! Deeds of blood must be his pride! Drink! drink!

*f* *p*

drink! drink! drink! drink! See, my mo - ther,

drink! drink! drink! drink!

*f* *dim.*

Mr. GRIGG.

and my sire,..... What they of your son re - quire; I from

deeds and words of fire!..... Shrink! shrink! shrink!

INEZ.  
 Who'd to be Rob - ber-Chief as - pire, From that man we all re - quire Deeds of

MR. GRIGG.  
 See, my mo - ther, and my sire, What they

JOSE.  
 Who'd to be Rob - ber-Chief as - pire, From that man we all re - quire Deeds of dar - ing,

dar - ing, words of fire! Drink! drink! drink!

of you. son re - quire; Shrink! shrink! shrink!

words of fire! words of fire! Drink! drink! drink!

Drink! drink! drink! Who'd to be Rob - ber

Shrink! shrink! shrink! See, my

Drink! drink! drink! Who'd to be Rob - ber -

- Chief as - pire, Of that man we all re - quire Deeds of dar - ing, words of fire! Drink! drink!

mo - ther, and my sire,..... What they of your son re - -

- Chief as - pire, Of that man we all re - quire, Deeds of dar - ing, words of fire! Drink! drink!

drink! Who'd to be Rob-ber - Chief as - pire, Of that man we all re - quire Deeds of dar - ing, words of fire!

- quire;... I from deeds and words of fire..... Shrink! shrink!

drink! Who'd to be Rob-ber - Chief as - pire, Of that man we all re - quire, Deeds of dar - ing, words of fire!

From that man we all re - quire Deeds of dar - ing, words of fire!..... words.....

shrink! I from deeds and words of fire!..... Shrink!

From that man we all re - quire Deeds of dar - ing, words of fire!..... words.....

..... of fire! From that man we all re - quire Deeds of dar-ing, words of fire!.....

shrink! shrink! I from deeds and words of fire! deeds of

..... of fire! From that man we all re - quire, Deeds of dar-ing, words of fire!.....

*cres.*

*ff* ..... Fire!..... Drink! drink! drink!

*sf* fire!..... Shrink! shrink! shrink!

*ff* ..... Fire!..... Drink! drink! drink!

*f sf sf*

drink! drink! drink! drink! drink! drink! drink! drink!

shrink! shrink! shrink! shrink! shrink! shrink! shrink! shrink!

drink! drink! drink! drink! drink! drink! drink! drink!

MR. GRIGG. "I tried to stop him but he wouldn't stay."

No. 13.

I FIRED EACH BARREL.

SONG.

MR. GRIGG.

ALLEGRO MARCELLATO.

*ff* *meno forte.*

*con 8ve.*

I fir - ed each bar - rel; Bang!

bang! He fell, whop! He begg'd and he pray'd me that I would stop; I

*con 8ve.*

took him, I shook him, With such strong vi - gour, That help - less he was As a

*con 8ve.*

dum - - my fi - gure. I took him, I shook him, With such strong vi - gour, That

help - less he was as a dum - my fig - ure, That help - less he was as a dum - my

*Ped.* \*

fig - - - ure, That help - less he was, That help - less he was, That help - less he

*rall.*  
*ff*

was as a dum - my fig - - ure.

*tempo.*  
*pesante.*  
*con 8ve.*

2ND VERSE.

I fir - ed my pis - tols, Pop!

ACCOMP. *ff* *meno forte.*

*con 8ve.*

pop! and my gun! I broke all my wea - pons ex - - - cept - - - ing one; We


*con 8ve.*

wres - tled, We strug - gled, I made him stag - ger, Then ran him thro' twice With my

*con Sve.*



sword and my dag - ger, We wres - tled, We strug - gled, I made him stag - ger, Then



ran him thro' twice With my sword and my dag - ger, Then ran him thro' twice With my sword and my

*Ped.* \*



dag - ger, Then ran him thro' twice, Then ran him thro' twice, Then ran him thro'

*rall.*

*ff*



twice With my sword and my dag - ger.

*tempo.*

*pesante.*

*con Sve.*

*8va.* *loco.*



JOSE. "There stands our victim."

# No. 14.

# HAVE PITY, SIR!

## FINALE.

RECIT. RITA.

RITA. *ff*

ALLEGRO. *ff*

Have

MR. GRIGG.

pi - ty, sir! To you I fly for aid. *a tempo.* I can - not

*a tempo.*

RITA.

help you, miss, I am a - fraid. Mer - - - cy!

RITA.

mer - - - cy! Help will soon be here.

JOSE.

What does she

SANCHO.

What does she

What does she



MR. GRIGG,

An En - - glish-man, my dear, Must for a fe - male

say *p*

say *p*

say *p*

*dim.* *p* *cres.*

Detailed description: This block contains the first musical system. It features a vocal line for Mr. Grigg and a piano accompaniment. The vocal line is in a key with one flat (B-flat) and has a 2/4 time signature. The lyrics are "An En - - glish-man, my dear, Must for a fe - male". There are three instances of the word "say" with a piano (*p*) dynamic marking. The piano accompaniment includes dynamic markings for *dim.* (diminuendo), *p* (piano), and *cres.* (crescendo).

MR. GRIGG.

in dis - tress be bold. These pis - tols. Now, come on!

*f*

Detailed description: This block contains the second musical system. It features a vocal line for Mr. Grigg and a piano accompaniment. The lyrics are "in dis - tress be bold. These pis - tols. Now, come on!". The piano accompaniment includes a dynamic marking of *f* (forte).

INEZ. Down with them! Down with them! Down with them!

JOSE. Down with them! Down with them! Down with them!

SANCHO. Down with them! Down with them! Down with them!

SOPRANI E TENORI. Down with them! Down with them! Down with them!

BASSI. Down with them! Down with them! Down with them!

CHORUS.

ACCOMP. *f*

Detailed description: This block contains the chorus and piano accompaniment. It features five vocal parts: INEZ, JOSE, SANCHO, SOPRANI E TENORI, and BASSI. All vocal parts sing the lyrics "Down with them! Down with them! Down with them!". The piano accompaniment is marked with a dynamic of *f* (forte). A vertical label "CHORUS." is placed between the vocal staves.

VASQUEZ.

OFFICER.

Hold!.....

Re -

dim. p

Mr. GRIGG.

- sis - tance is no use. You've no ex - cuse, you hear, re - sis - -

JOSE. *f*

SANCHO. *f*

- - tance is - 'nt a - ny use! De - sert your Cap - tain?

De - sert your Cap - tain?

*f* *ff*

*f* INEZ.

Ne - - - ver!

*ff* SOPRANI E TENORI.

JOSE.

Ne - - - ver!

*ff* BASSI.

SANCHO.

Then make one strong en - dea - vour, Pre -

Ne - - - ver!

Then make one strong en - dea - vour, Pre -

*mf*

OFFICER.

- sent! I hold in my hand A

- sent!

*stacc.*

*p*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "- sent! I hold in my hand A". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. It features a staccato melody in the right hand and a more rhythmic accompaniment in the left hand. A piano dynamic marking (*p*) is present.

par - don for all..... in this rob - - - ber band!

*p*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "par - don for all..... in this rob - - - ber band!". The piano accompaniment continues with the same two-staff format and key signature. A piano dynamic marking (*p*) is present.

Mr. GRIGG.

Your par - don is signed, Now isn't it kind? E - nough to send a man

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Your par - don is signed, Now isn't it kind? E - nough to send a man". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. It features a steady accompaniment in the right hand and a more rhythmic accompaniment in the left hand.

OFFICER.

out of his mind. The par - don's for all, Says the of - fi - cer prim, Ex - cept for the Cap - tain, We

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "out of his mind. The par - don's for all, Says the of - fi - cer prim, Ex - cept for the Cap - tain, We". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. It features a steady accompaniment in the right hand and a more rhythmic accompaniment in the left hand.

RECIT. Mr. GRIGG.

don't par - don him; Seize him! quick, seize him! Ab - surd!

INEZ. *f* OFFICER.

I'm not the Cap - tain! He's Cap - tain! Then let him be

JOSE.

He's Cap - tain!

SANCHO.

He's Cap - tain!

*Piu moderato.* Mr. GRIGG.

shot! You wont de - sert your Captain when he speaks in such im - - plor - - - ing

*Piu moderato.*

*p a tempo.*

(Aside.) OFFICER.

tones? A lot of sneaks. Ah! wretch - - - - ed man, don't

MR. GRIGG.

ag - gra - vate your crimes. Sir, I shall send a

VASQUEZ. RECIT.

let - ter to the Times. Stop, ser - jeant, stop; This gen - tle - man's known to

*f Più allegro.*

MR. GRIGG. Moderato.

me. I'll speak for him; he's no La - drone. Thanks, no - ble Cap - tain of the

(To Jose.)

Span - ish guard! If you come to Lon - don, There's my card. La - drones fare - well! Good -

VASQUEZ. RECIT.

- bye you ug - ly fel - low! Now take me back a - gain to Com - pos - tel - lo. Join the

*a tempo.* JOSE.  
sol - diers! There's my fist; We'll en - list! We'll all en - list!

SANCHO.  
There's my fist; We'll en - list! We'll all en - list!

TENORI.  
We'll all en - list!

BASSI.  
We'll all en - list!

ACCOMP.  
*f*

*Sves.*

RITA.  
I'm free! I'm free! Now sor - row and care, Re - joic - ing, I ban - ish, I'm

free as the air! I'm free! I'm free! Now sor - row and care, Re - joic - ing, I

*mf*

RITA.

ban - ish, I'm free as the air!

I'm free as the

VASQUEZ.

You're mine! you're mine!

JOSE.

We'll dance and

SANCHO.

We'll dance and

air!.....

I'm free as air!.....

You can - not be free!

You can - not be

sing,.....

We'll dance..... and sing.....

sing,.....

We'll dance.... and sing.....

I'm free.... as air!

free!..

For the fet - ters of Hy - men I'll ri - vet on

With plea - sure and pride!..

With plea - sure and pride!..

RITA. Ah! We'll dance, we'll

INEZ. We'll dance and we'll sing, with plea - sure and pride, We'll dance, we'll

VASQUEZ. thee. I'll ri - - - - - vet, We'll dance, we'll

MR. GRIGG. We'll dance and we'll sing, with plea - sure and pride, We'll dance, we'll

JOSE. We'll dance, we'll sing, with plea - sure and pride, We'll dance,

SANCHO. We'll dance, we'll sing, with plea - sure and pride, We'll dance,

SOPRANI. 1ST AND 2ND CHORUS We'll dance,

TENORI AND BASSI. We'll dance,

ACCOMP. *crec.* *p*

dance, *mf* I'm free, I'm free, now

dance, *p* We'll dance and we'll sing, let the

dance, *mf* You're mine, you're mine you

dance, *p* We'll dance and we'll sing, let the

We'll dance, we'll dance, we'll dance, we'll dance, *p* We'll dance and we'll sing, let the

We'll da ce, we'll dance, we'll dance, we'll dance, *ppp* We'll dance and we'll sing, let the

We'll dance, *soa lower,* we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll *ppp*

We'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll *ppp*

*dim.* *stacc.*



sor - row and care, Re - joic - ing, I ban - ish, I'm free as air, I'm free, I'm free, Now  
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with  
 can - not be free, The fet - ters of Hy - men I'll ri - vet on thee, your mine, your mine, you  
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with  
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with  
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with  
 dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll sing, we'll dance and sing with  
 dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll sing, we'll dance and sing with

sor - row and care, Re - joi - cing, I ban - ish, I'm free as the air. free. Ah! . . .  
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. Ah! . . .  
 can - not be free, The fet - ters of Hy - men I'll ri - vet on thee. You're on thee. La la la la  
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la  
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la  
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la  
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la  
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la



and sing. . . . .

sing, Now we'll dance and we'll sing. . . . .

sing, Now we'll dance and we'll sing. . . . .

sing, Now we'll dance and we'll sing. . . . .

sing, Now we'll dance and we'll sing. . . . .

sing, Now we'll dance and we'll sing. . . . .

sing, Now we'll dance and we'll sing. . . . .

*Ped.* \*

*f* *f*

END OF THE OPERA.